

THE METROPOLITAN MUSEUM OF ART



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View from Nov. 15, 1926

No. 429

Sale Evenings, Nov. 18-19, 1926

## JAPANESE PRINTS

Fine examples in fine condition. Original  
Hiroshige Wood Block; Fenollosa's Book,  
Books by Kurth, Binyon and Brinkley

A few paintings, Surimono, etc.

The Property of the Estate of the

**Late Mrs. A. P. L. Dull**

of Pittsburgh, Pa.

and other owners

with a few European Prints of Mrs. Dull  
including a fine Frank Short

*TO BE SOLD BY AUCTION*

**Thurs. and Fri. Eve. Nov. 18-19, 1926**  
**at 8 o'clock**

THURSDAY EVENING, FIRST SESSION: 1-204

FRIDAY EVENING, SECOND SESSION: 205-437

**View from Monday, November 15, 1926**  
**from 9:30-5:30 P. M.**

**THE WALPOLE GALLERIES**

12 West 48th Street, New York

*Telephone Bryant 4140*

Walter S. Scott, auctioneer



# JAPANESE PRINTS

Fine examples in fine condition

Wood Block, Books, etc.

Paintings, Surimono

from the

**Estate of the Late Mrs. A. P. L. Dull**

of Pittsburgh, Pa. (Nos. 1-260)

**with a few of her European Prints  
and from other sources**

Books by Kaempfer, Kurth, Binyon Von Seidlitz, Brinkley, Hokusai's Sumida River; Toyokuni's Chushingura Complete, Original Wood Block of Shinagawa from the Toto Meisho by Hiroshige; Fenollosa's Folio Book on the Color Plates of Japan, One of the Rarest Books on Japanese Art; Hiroshige's Tokaido Series in Beautiful Color and Fine Condition; all the Rare Landscapes, Oi Snow, Itabana Snow, Shono Rain, Etc.; Sugakudo Bird Series; Bird and Flower Panels; Hosoye Actor Prints by Kiyohiro, Kiroshige, Kiyomitsu; Kiyonobu; a Rarely Beautiful Fan Print by Koriussai Showing a Courtesan; Warrior, and Princess by Kiyonaga; Prints by Shunko, Shuncho and Shunsho; Utamaro, Yeishi and Yeizan; Gold Fans; a Rare Painting; Grolier Club Catalogue by Mr. Ledoux

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## Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *No deliveries will be made during or immediately after the sale but all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. *The Walpole Galleries*, if requested, will forward purchases at the buyer's risk and expense: Packing and Shipping is not our business but we are glad to afford facilities for carriers and packers without any responsibility for the acts or charges of these men.

Priced copies of this catalogue at \$3.00 each after the sale.

### THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

# JAPANESE COLOR PRINTS

Estate of the late MRS. A. P. L. DULL of Pittsburgh,  
Penn., and other owners

1. BUNCHO. Dragon Dance. Musicians and mock-dragon, with dancers. EXCEPTIONAL COLOR AND CONDITION.
2. HIDEMARU. Hunting Wild Boar at the base of Fuji. Animated scene with crowds of tiny figures.
2. HIROSHIGE. Scene from the Toto Meisho. Ink-print from original block hand colored by S. C. Dana.
4. HIROSHIGE. Scene from the Toto Meisho. Ink-print taken from the original block.
5. HIROSHIGE. Portraits of 20 warriors in black and white. Printed from reverse of original block.
6. ICHIYOSAI SHIGENOBU (Hiroshige II). Scene from the Chushingora.
7. HIROSHIGE I. Half-plate size. Temple and trees, from an early series of Yedo views.
8. HIROSHIGE. Half-plate size. Sugayama Uta Fuji. From the 36 views of Fuji. Margins trimmed, but seals uncut.
9. HIROSHIGE. Half-plate size. Houha no Kaijo. From the 36 Views of Fuji. Margins trimmed, but seals uncut.
10. HIROSHIGE. Half-plate size. Yedo Hakkai. Clearing weather at Susaki. Full margins.
11. HIROSHIGE AND KUNISADA. Half-plate upright. Tokaido series. Figure by Kunisada against a Hiroshige back-ground.
12. HIROSHIGE. Smallest size. Fuji across the water. 4 in. x 6 in.

UTAGAWA HIROSHIGE. 1797—1858.

TOKAIDO SERIES: "The 53 Post-Station of the Tokaido known as the first Tokaido series, each signed Hiroshige, size about 9 x 14 inches, all have margins unless otherwise stated, and are in good condition, and unusually exquisite color.

13. NIHON BASHI. The vanguard of a Daimio procession on the bridge scattering the crowd.
14. KANAGAWA. Steep village street with houses on the right. On the left, the sea and fishing-boats.
15. HODOGAYA. Travellers crossing a bridge toward the village. Landscape in the back.
16. TOTSUKA. Traveller mounting horse in front of inn, at left. Bridge and foot-traveller at right.
17. FUJISAWA. The village with Buddhist Temple on the distant hill.
18. HIRATSUKA. Foot-travellers on winding road through rice field. Round hill and Fuji in the back-ground.
19. OISO. "Tiger rain" at Oiso, yellow tones.
20. ODAWARA. Travellers being carried across the river. 5 figures on nearer shore.
21. HAKONE. Lake and rugged hills in fine color.
22. MIST AT MISHIMA. Travellers in the early dawn.  
Good impression of one of the most noted prints of the series.
23. NUMADZU. Moonlight on the wooded river-banks.
24. HARA. Towering Fuji seen across the rice-fields.
25. YOSHIWARA. Women on horse-back on a tree-bordered road.
26. KAMBARA. THE FAMOUS SNOW SCENE. IN SPOTLESS CONDITION.
27. YUI. A steep hillside, with white Fuji seen across the bay.
28. OKITSU. Fording the river at the rocky point. Print is slightly torn.



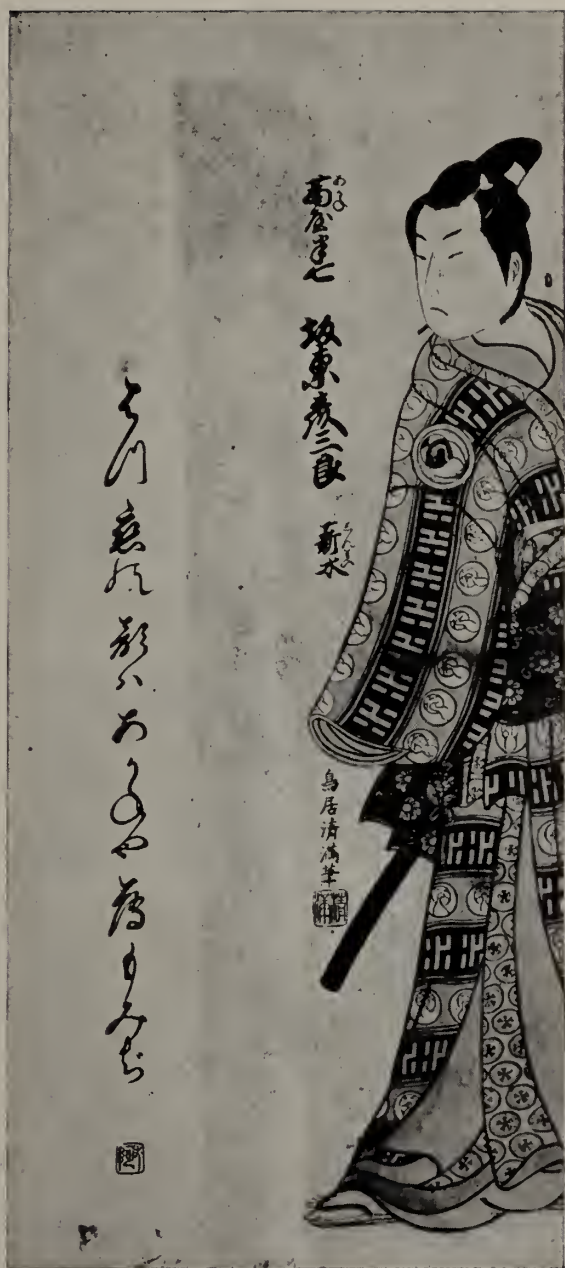
29. EJIRI. Looking out to sea. Returning boats against a sunset sky.
30. FUCHU. Lady in palanquin being carried across the ford.
31. MARIKO. The black roof of the tea-house and the hill behind it stand out against the pink glow of the sky.
32. OKABE. The road and river winding between steep green hills.
33. FUJIEDA. Unloading horses at the resting place.
34. SHIMADA. Merchant caravans crossing the Oi River.
35. KANAYA. A ford, with rugged hills in the background.
36. NISSAKA. The rocking stone in the middle of the road. Striking print, though the registration is a little irregular.
37. KAKEGAWA. Crossing the bridge on a windy day.
38. FUKUROI. Boiling a Kettle. Unusual treatment of the smoke.
39. MITSUKI. Sand-bank with boats and misty hills behind.
40. HAMAMATSU. Coolies around a fire with smoke spreading up.
41. MAIZAKA. Black hills seen across the bay.
42. ARAI. Festively decorated boats against an orange sky.
43. SHINAKAI. Looking out to sea between the hills.
44. FUTAGAWA. The "Monkey Race Course."
45. YOSHIDA. Looking at the Toyo River across the Temple roofs.
46. GOYA. Evening. Getting customers for rival inns.
47. AKASAKA. The interior of a tea-house.
48. FUJI KAWA. Bowing to the passing daimio.
49. OKAZAKI. Bridge, and blue hill against a yellow sky.
50. CHIRYU. The horse fair in the fields.

51. NARAMI. Showing the shops which were famous for their cloth.
52. MIYA. A race between the retainers of rival daimios.
53. KUWARA. Sailboats under a daimio's castle. THE PRINTING OF THE WATER IS SPECIALLY UNUSUAL AND GOOD.
54. KAMEYAMA. A BRILLIANTLY CLEAR EXAMPLE OF THIS WELL-KNOWN SNOW-PRINT.
55. ISHIYA KUSHI. A blue hill towers over the village roofs.
56. SHONO. A GOOD EXAMPLE OF THIS FAMOUS SCENE OF WIND AND RAIN.
57. SAKI. White curtains on the shop-fronts.
58. SAKA-NO-SHITA. "Throwing-away-the-brush" peak. UNUSUAL AND EFFECTIVE COLORING.
59. TSUCHIYAMA. The pelting downpour of the rain is most effective.
60. MIZUKUCHI. Drying gourd-rope.
61. ISHIBE. Passing the tea house. This composition is very interesting to Western artists.
62. KUSATSU. Travellers and the famous tea-house.
63. OTSU. Bullock carts passing a village store.
64. KIOTO. Crossing the bridge at the end of the journey.
65. ORIGINAL WOOD BLOCK BY HIROSHIGE. SIGNED. SHINAGAWA FROM THE TOTO MEISHO SERIES. View of Amo Pines. On the reverse Yoshitora has used the block for a harimaze of 20 divisions each containing one of the "Famous Warriors."  
WOOD BLOCKS BY HIROSHIGE, in such fine condition are almost unknown.
66. FENOLLOSA (ERNEST F.). An outline of the History of Ukiyo-ye. 20 full page plates in the colors of the originals. Folio, boards, Japanese fashion, Tokyo, Kobayashi, 1901.  
AN IMMACULATE COPY OF ONE OF THE RAREST BOOKS ON JAPANESE ART. The plates having been made in color in Japan, the treatment is that of originals and in the original size.

## TWO OF THE RAREST SNOW PRINTS

67. HIROSHIGE AND YEISEN. Landscape. ITABANA SNOW FROM THE KISOKAIDO.
  68. KISOKAIDO. HIROSHIGE. Oi. A BEAUTIFUL SNOW PRINT though wormed in lower right-hand corner. The snow-flakes have oxidized.
- 
69. KISOKAIDO. HIROSHIGE. Miya no Koshi. Travellers in mist and moonlight. Very slightly wormed; a beautiful and famous print.
  70. HIROSHIGE. Travellers at top of a pass. Aiban Tokaido. Full margins.
  71. HIROSHIGE. Dotombori. People crossing a bridge with festival banners behind. Very early print, in fine condition. Full margins.
  72. HOKUSAI. The fight (with umbrella) from the *Ronin*. A superb printing.
  73. HIROSHIGE. BLUE-PRINT. Stream; Carp and Turtle. Early double sheet.
  74. TOTO MEISHO, BY HIROSHIGE II. Nihonbashi. Blue-print series. Margins trimmed.
  75. HIROSHIGE. Series of Fishes. The great lobster.
  76. HIROSHIGE. Series of FISHES. Kuruma-yebi and Aji Prawns and horse-mackerel. Beautiful blue-printing.
  77. HIROSHIGE. Series of Fishes. Kurodai and Akadai. Black bream and Red bream. Somewhat toned.
  78. HIROSHIGE. Series of Fishes. Kani and Saba. Crab and Mackerel, with Pink Convolvulus Morning Glories.
  79. MORONOBO. D. in 1707. Inaemon Temple and attendants. Illustration in black and white. Slight damage to right.

80. SHUNKO. Scene on the beach. Catching a flounder.  $8\frac{3}{4}$  x  $13\frac{1}{2}$ . Note fine large yellow prow of boat to right.
81. SHUNKO. Scene on the beach at Tsukudajima. Porter carrying yellow oxen, with women and children.  $8\frac{3}{4}$  x  $13\frac{1}{2}$  inches.
82. KAISAI YEISEN. Temple at Yedo. From the series of Yedo views. Hole in fan sign.
83. KESAI YEISEN. Crowded Nihonbashi. From the series of Yedo views. Toned.
84. KEISAI YEISEN. Ryugoko Bridge. Views at sunset; Yedo series. Toned, hole at side.
85. ASHI KUNI. 1820. Lady in green painting screen. Full size, but printed with gold and silver and gaufraged. Slight stain in upper corner.
86. GEKKO. Scene from the "47 Ronins". Cutting the bowstrings.
87. GEKKO. Scene from the "47 Ronins."
88. HARUNOBU. PORTRAIT OF A POETESS. Black and white, not signed. 7 x 5 inches. From a book. Very lovely.
89. HARUNOBU. Girl in rose and blue; mounted on old brocade.
90. HARUNOBU. Poet with her Samisen. Rose and lavender sm. sq. print, mounted on old brocade in blue and gold.
91. HIROSADA. An actor in green and blue; night. Gaufraged. 10 x  $7\frac{1}{2}$  inches.



92. TORII KIYOMITSU—1735-1785. Panel. Figure of a man. WONDERFUL IMPRESSION AND CONDITION. 20 x 8½ inches. A VERY IMPORTANT PIECE. The composition is startling.  
(Illustrated)





93. KORIUSAI. A Courtesan. Fan-shaped print, on block 18 x 13 inches. MAGNIFICENT PRINT. IMPRESSION AND CONDITION PERFECT. Practically unknown to collectors.

(Illustrated)



104 Hokusai

94. HOKUSAI. Two actors, one with mask. 10 ins. x 18 ins. Large print. Exceptional color and condition.
95. GEKKO. Surimono. Still life; banner, etc. Fine use of black.
96. HOKUBA. Surimono. Lady in a boat under a golden willow, listening to a bird. Exquisite tone, gaufrage and composition.
97. SURIMONO. Yanagawa Shigenobu. Woman Transforming a rock into a goat. Three Seals.  $8\frac{1}{4}$  x 7 inches.
98. HOKUSAI. Surimono. Drum on a rack. 8 x 7 inches.
99. HOKUSAI. Surimono. Girl and trainer playing with a monkey. Circular. 6 ins. x 6 ins.

100. HOKUSAI. Surimono. Lady at her toilet. Picked out in silver. 8 ins. x 7 ins.
101. HOKUSAI. Surimono. Woman leaning on a bookcase. 8 ins. x 7½ ins.
102. HOKUSAI. Fan-Print. Fuji in brown and green. Issued after his death.
103. HOKUSAI. Fan-Print. Shears and red tassel. Issued after his death.
104. HOKUSAI. 3 Roisterers, figures with faces masked. Slightly stained. 20 ins. x 10½ ins.  

THE EXCESSIVELY RARE LARGE SERIES.  
(Illustrated)
105. HOKUSAI OR TAITO. Figure of a courtesan on sheet with rich blue panel.  

A famous and rare subject, of which but few are known. Particularly rare with the blue strip at the left.
106. UNSIGNED ARTIST. (Period of Hokusai.) View across the rice fields. 6½ x 4½.
107. KORIUSAI. Group of women. Handsome print.
108. KORIUSAI. Boy with drum.
109. KORIUSAI. Pillar print. Daikoku, dreaming and smoking; his weaving fancies appearing in the smoke from his pipe.
110. KORIUSAI. Lovers with pipes; the girl seated, note the black screen.
111. KUNICHIKA. Ladies on horseback. From the Genji series.
112. KUNICHIKA. Bust of warrior against an iris background. Oban size. A study in blues.
113. HOKUSHU. Diptych. Man and woman.
114. KUNIHIRO. Lord reciting his poem to an attendant. Double print from the La Farge Collection, embossed and inlaid with mother-of-Pearl.
115. KUNINAGA. Fireworks on Ryogoku Bridge.
116. KUNISADA. MOTHER AND SON. Balcony scene. Snowy day. Mounted on pale grey-green silk.





129 Kiyonobu



128 Kiyonaga

117. KUNISADA. MAN CARRYING BOXES. Square inset of warrior. Superb condition. Oban. True color of Brick dust red and green.
118. KUNISADA. SWORD DANCE. Triptych. Slightly torn and rubbed.
119. KUNISADA. TWO WOMEN. From the book of poems. Beautiful coloring. Slightly wormed at bottom. 11 ins. x 7½ ins.
120. KUNISADA. Figure of a woman. Soft coloring. Oban size.
121. KUNISADA-TOYOKUNI. Triptych. Ladies at work making color prints; rare and interesting subject.
122. KUNISADA. Kakemono print. Girl in blue and rose.
123. KUNIYOSHI. Man sitting on a bench; moon in black-grey clouds. Slightly torn.
124. KUNIYOSHI. Woman writing on the wall. Graceful figure. Print injured in lower right-hand corner. Oban.

125. KYOSAI. Black and grey. Crow against the moon. 15 ins. x 14 ins. One of Kyosai's most famous prints.
126. KYOSAI. Wide panel. Two Black Crows against the sunrise. Fine and rare.
127. KIYONAGA. 1752-1815. Man and two women. Strong and graceful composition.
128. KIYONAGA. Warrior princess and attendant.  $19\frac{1}{4}$  x  $11\frac{1}{2}$  ins.  
Excellent condition, but repair in sky.  
(Illustrated)
129. TORII KIYONOBU. 1664-1755. Actor print. Warriors and elephant masque.  $19\frac{1}{2}$  ins. x 11 ins.  
VERY RARE. MARVELLOUS CONDITION.  
(Illustrated)
130. OKUMURA MASANOBU. 1685-1768. Black and white broad sheet. A country road with travellers. He was one of those artists who first used supplementary blocks to print in color.  
BLACK AND WHITE BROAD SHEET. A beautiful print representing a country road with travellers. Very good impression and condition.
131. SADANOBU. Kwacho. Gray bird with yellow wild rose flowers. 9 ins. x 11 ins. (Square.)
132. SADAHIDE. Triptych. Festival Procession, great crowds, near the river.
133. SHIGENAGA. LACQUER PRINT: HOSOYE. Sage on a carp riding the waterfall. Slight damage.
134. SHUNCHO. 3 women looking at a Kakemono. Slightly wormed.  $10\frac{1}{4}$  x  $7\frac{1}{2}$  ins.
135. SHUNCHO. Five Geisha on steps of ferry. Oban size, black (gauze) and pale fawn tones; green hill—a lovely group.
136. SHUNKO. HOSOYE. Woman with wings; rare subject.
137. SHUNKO. ACTOR PRINT. Danjuro as a samurai. Hosoye. Hayashi seal. Very fine printing in the full short robes of old pastel shades and floral squares.
138. SHUNKO. ACTOR PRINT. Kataoka Nizaemon as a picture seller. Hosoye. Fine color; check black; pale green and rose.

139. SHUNKO. ACTOR PRINT. An Ichikawa as a woman. A powerful figure. Pale tans.
140. SHUNKO. ACTOR PRINT. Gentleman with a scroll. Hosoye.
141. SHUNSHO. ACTOR PRINT. Figure of a strong man. Hosoye. Not signed.
142. SHUNSHO (1724-1792). Half-size block. Seated man and standing woman.

#### SUGAKUDO: ABOUT 1840

Extract from Artistic Japan, No. 11, March 1889. Plates by Sugakudo, . . . an album of 48 engraved plates of birds and flowers which appeared in the middle of the present century (1850). Was Sugakudo when he designed these plates following the example of Korin, moved by a pre-conceived desire to fill them with the intensely decorative feeling which makes them stand alone in their beauty? We cannot know but it is certain that consciously or not, he succeeded in producing an extremely beautiful series, as well from this special point of view as with regard to the truly lifelike representation of a collection of birds of various kinds, of which each is given in its natural surroundings. From every plate in the series, our decorative artists might find some thoroughly interesting studies.

143. WHITE HAWK ON PINE. Title-page to the set. (2)  
This and the following seven lots represent "Spring in Japan."  
Nos. 143-150.
144. WARBLER ON WHITE-PLUM BRANCH.
145. DOUBLE-SHEET. Kingfisher and Yama-buki (yellow-rose) Jurin and Camellia Japonica.
146. DOUBLE SHEET. Hajiro (Bunting) and carnation. Buncho (Rice-birds) and peach blossoms.
147. DOUBLE SHEET. Canary and Magnolia. Tsugumi (Ousel) and wild flowers.
148. DOUBLE SHEET. Parrot and daphne odorans; Quail and columbine.
149. CHICKENS AND SNAKE STRAWBERRY.
150. KOMADORI (ROBIN) AND WILD MOUNTAIN CHERRY.

#### SUMMER, NOS. 151—160.

151. DOUBLE SHEET. Moorhen and white wistaria. Sedge-warbler and wistaria.
152. SPRINGILLA (JUSHIMAI) AND PEONY.

153. SPARROW AND POPPY.
154. WHITE HERON AND IRIS.
155. WHITE SWALLOWS AND WILLOW BRANCHES AND ROSE.
156. FLY-CATCHER AND HONEY-SUCKLE AND BAMBOO.
157. HEKEICHO AND APRICOT.
158. DOUBLE SHEET. Chosho dove and mulberry. Hakuboo and pomegranates.
159. WILD DUCK AND MORNING-GLORY.
160. WOODPECKER AND CREPE MYRTLE.

#### AUTUMN SERIES BY SUGAKUDO

161. DOUBLE SHEET. Stone-chat and Tanekuri. Swallow and amaranth.
162. DOUBLE SHEET. Blue fly catcher and Job's tears. Bluetail and autumn pirus.
163. DOUBLE SHEET. Brambling, aconite and cockscomb. Bull finch and convolvulus.
164. DOUBLE SHEET. Kojuriu and red Yoraku kinsen. Bupporo and lotus.
165. DOUBLE SHEET. Jackdaw and euralis. Gray ousel and Yoraku Kinsen.
166. FINCHES AND POMEGRANATE.
167. MANCHURIAN GREAT-TIT AND MAPLE.

#### THE WINTER SERIES BY SUGAKUDO. Nos. 168—174.

168. DOUBLE SHEET. Shrike and winter camellia. Wagtail and hyacinth.
169. DOUBLE SHEET. Finch and cape jasmine. Plover and dead rushes.
170. DOUBLE SHEET. Bull finch and winter peony. Gold-crest and wild camellia.

171. DOUBLE SHEET. White sparrow and dead plantain. Hiyo-dori on snowy pine.
172. DOUBLE SHEET. Chickens and Ligularia. Hyodori and snowy berries.
173. WOODPECKER AND DOG-TOOTH VIOLET.
174. PAROQUET AND ROBAL.

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175. HIROSHIGE. Kwacho—"Blue bird of Paradise" on plum branch. 15 ins. x  $6\frac{1}{2}$  ins.; a few stains in the background.
176. HIROSHIGE. Kwacho. Hawk on pine-tree against the sun. RARE PANEL. 15 ins. x  $6\frac{1}{2}$  ins.
177. HIROSHIGE. Kwacho. Green bird on peach branch. 13 ins. x  $4\frac{1}{2}$  ins.
178. HIROSHIGE. Kwacho. Green bird on autumn maple branch.  $13\frac{1}{2}$  ins. x 3 ins.
179. HIROSHIGE. Kwacho. Sparrow and bamboo tree, blue sky.  $13\frac{1}{2}$  x  $4\frac{1}{2}$  ins.
180. HIROSHIGE. Kwacho. Mandarin ducks and chrysanthemum. Very fine. 13 ins. x  $4\frac{1}{2}$  ins.
181. HIROSHIGE. Kwacho. Two swallows and iris; blue ground. 13 ins. x  $4\frac{1}{2}$  ins.
182. HIROSHIGE. Kwacho. Grey bird on Japonica. Wide panel.  $14\frac{1}{2}$  ins. x 7 ins.
183. HIROSHIGE. Kwacho. Sparrows and camellia in falling snow. 13 ins. x  $4\frac{1}{2}$  ins.
184. HIROSHIGE. Snow print, kakemono form. Hira Mountain Gorge in snow. Time browned.
185. HIROSHIGE. Upright Tokaido. Kawasaki station. Fuji and foot-hills rise above clouds beyond the winding river. Excellent condition. Full margins.
186. HIROSHIGE. 100 Views of Yedo. Takanawa. One of the very few Japanese prints which show a rainbow. Trimmed.



187. HIROSHIGE. 100 Views of Yedo. Nihon-bashi in snow. Beyond the river Yedo Castle and Fuji rise above the mists. Full margins.
188. HIROSHIGE. 100 Views of Yedo. Suido bashi. Surugadai. Paper kite as a huge carp flying on the Boys' Festival, May 5th. Trimmed.
189. HIROSHIGE. 100 Views of Yedo. Yoshiwara. The Great Gate at dawn. Shadowed by an approaching shower. An excellent example, in fine condition. Full margins.
190. HIROSHIGE. 100 Views of Yedo. "Saruwaka-cho." Moonlight scene of "Young Monkey Street", with shadows of pedestrians. 1st edition (Stewart), with large moon. Trimmed.
191. HIROSHIGE. 100 Views of Yedo. Masaki. View of river through half-circle window. Trimmed and backed.
192. HIROSHIGE. 100 Views of Yedo. Asukagama picnic ground. Lovely coloring. Cut and backed.
193. HIROSHIGE. 36 Views of Fuji. Meguro. Falling maple leaves. 2 margins. Trimmed.
194. HIROSHIGE. 36 Views of Fuji. Yenoshima. Fuji seen through a Torii. 2 margins. Trimmed.
195. HIROSHIGE. 36 Views of Fuji. Yedo. Fuji seen across Ryogoku bridge. 2 margins. Trimmed.
196. HIROSHIGE. 36 Views of Fuji. Shoshiyu. Rafts among the reeds. 2 margins. Trimmed.
197. HIROSHIGE II. Shokoku Meisho. The great wave at Enoshima. Trimmed.
198. TORII KIYOHIRO. Worked 1745-1758. Actor print. Figure of a woman. 9½ ins. x 4 ins.  
Same series as No. 200 Kiyoshige; No. 199 Kiyoshiro.  
Good condition.  
(Illustrated)
199. TORII KIYOHIRO. Actor print. Figure of a Samurai. 9½ ins. x 4 ins.  
Same series as No. 200 Kiyoshige; No. 198 Kiyohiro.  
Good condition.  
(Illustrated)



198



200



199

200. TORII KIYOSHIGE. Actor print. Figure of a Samurai. 9½ ins. x 4 ins.

Same series as No. 198 and No. 199 Kiyoshiro.  
Good condition.

(Illustrated)

201. TOYOHIO. Pillar print. Falcon in black and old blue. Very fine.

202. TOYOKUNI I. Actor Print. Bando Hikosaburo in a marvellous yellow robe. Oban size.

203. TOYOKUNI I. Actor Print. Iwai Kumesaburo as a Woman holding her train. Pale lavender and pink. Hosoye.

204. TOYOKUNI I. Figure of woman in green, with tapestry obi, under cherry tree. Fine color, gaufraged. Oban size.

## SECOND SESSION

205. KOSOTEI TOYOKUNI. Fan Print. 3 Actors.
206. KOSOTEI TOYOKUNI. Fan Print. Actor.
207. KATSUKAWA SHUNSHO. Women at a well. Half-block size.
208. UNSIGNED PANEL. Two ladies by a river-bank in mist.
209. UTAMARO. Small Panel, Flower Arrangement. Morning Glories in a hanging sq. jar, and wild asters.
210. UTAMARO. Youth in black pin stripe robe leaning over the doorway talking to two girls. Toned.
211. KEISAI YEISEN. CHANGING HER DRESS. Figure of a woman in shaded smoky blue, changing to a black robe with yellow bats.
212. YEISHI. Man in black haori. 2 girls in pink and lavender. Good color and condition. 10 ins. x  $7\frac{1}{2}$  ins.
213. YEISHI. Courtesan seated, with pipe. Gauffraged. Collar in silvery mica. Oban size.
214. YEISHI. The peacock boat; sheet from a triptych; gilt mat and frame.
215. YEIZAN. Two Women with pink transparencies. 7 ins. x  $4\frac{1}{2}$  ins. No. 1 of series.
216. YEIZAN. TWO WOMEN IN A PROCESSION. 7 ins. x  $4\frac{1}{2}$  ins. No. 5 of a series.
217. YEIZAN. THREE WOMEN UNDER APPLE TREE. Oban. Printed in green and pink and black; slightly toned to a charming softness. ..
218. YEIZAN. Geisha in checked violet with Samurai and black box. Fine color and condition. Oban size.
219. YEIZAN. Two women with scroll. Note the unusual backward look of the taller. Oban. Slightly toned.



220. YEIZAN. Large heads of two women. Pale pinks and greens. Oban. Very slightly wormed and toned.
221. YEIZAN. Pillar print. Two heads.
222. YEIZAN. Pillar print. Two heads of lovers, the man with a fan.
223. YOSHIAKI. THE PINK HORSE. Original drawing for print. India ink and color. The strong woman holding the rearing horse.
224. YOSHITORA. Man and woman in very fine blue, with black parasol.
225. WOODCUT. CORTECINE BLOCKS. Red and Green Macaw, woodcut in color by H. M. Baer, designed and cut on four cortecine blocks by Baudsley. Only 175 copies made.
226. LITHOGRAPH. Unsigned; printed in colors. Woodcutter looking at a waterfall.
227. LITHOGRAPH. Unsigned. Court noble with umbrella. Printed in colors, with gold and lacquer.
228. RICE PAPER CHINESE PAINTINGS. Box of 12 small paintings, on rice paper; glass top box.
229. PORTFOLIO. 20 x 26. Silk; blue and gold.
230. EMBROIDERED PANEL. 36 x 30. Gold Dragon in blue silk clouds.
231. KAKEMONO PAINTING ON SILK. 36 x 20. Rough and mountainous landscape, with stream.
232. KAKEMONO OF THE KANO SCHOOL. Hawthorn Tree with bamboo sprouts and birds. India ink, signed.
233. KAKAMONO PAINTING OF THE KANO SCHOOL. Mountain landscape, traveller, etc., on silk.
234. KAKEMONO PAINTING ON SILK. 36 x 20. Chinese Sage mounted, attended by a boy admiring mountainous landscape.

235. **MATABEI.** The Painted Tablets of the Thirty-six Poets. 36 Tablets. (Colors on tablets, 19½ x 12½ inches.)

Within recent years, these pictures became as famous so to be sanctioned as the national treasures. They are the great works of Katsumochi (matahei) Iwasa, 1577-1650, founder of the Ukiyoe School. On the back of each tablet, there is a seal and short description in black lacquer, which saves the task of a connoisseur as to their authorship. On the contrary, they serve as the standard with which all the works attributed to him may critically be judged. They also help much as references in writing his biography. Wood cut reproduction of old painting.

236. **BAMBOO PINK WAXBLOOM AND BIRD.** Circular print.

#### A FEW FINE REPRINTS OF RARE PRINTS

237. **HIROSHIGE.** Reprint. Hira: EVENING SNOW, from the 8 Views of Omi.
238. **HIROSHIGE.** Reprint. Shono Rain, from the 1st Tokaido series.
239. **HOKUSAI.** Reprint. 100 Views of Fuji. No. 21. Fuji from the Bridge, admired by man on ox passing carriers.
240. **HOKUSAI.** "36 Views." Suwa Lake, Senju. Reprints. (2)
241. **HOKUSAI.** Surimono. Reprint. The Trained Monkey.
242. **SHIGENAGA.** Reprint. Lady being carried across a stream; and two others,—Woman and Child; Acrobatic Horsemanship. (3)
243. **SHUNZAN.** REPRINT. 3 women with a baby.
244. **UTAMARO.** REPRINTS. Maid dressing her mistress' hair.
245. ——. Girl in black rain.
246. ——. Mother seated tossing up her baby. Reprint.
247. ——. Girl seated playing finger-game. Deep green robe tied with black. Reprint.
248. ——. Girl in delightful shade of blue sewing. Reprint.
249. ——. Girls at their tasks; reprint.
250. ——. Mother at the wheel; Baby with fan.

251. ——. Lady seated reading.
252. ——. Maid tying sandal of a youth with a football.
253. YEISHI. REPRINT. From the Genji series. Two women, one playing a Koto.

#### BOOKS, INCLUDING IMPORTANT REFERENCE BOOKS

254. HOKUSAI. Book, colored copy. Tall 8vo. Illustrations of the Sumida River, 32 color plates, among the finest work of Hokusai, in panoramic form, each pair making a diptych in itself, including a charming *Rain on the Bridge with three Girls under umbrellas*, delightful boating scenes; procession on the Bridge, etc.  
EXCESSIVELY RARE WHEN COMPLETE: AND MOST VALUABLE as showing the original colors, fresh and lovely, having been shut in a book so many years.
255. GILES (H. A.). An Introduction to the History of Chinese Pictorial Art. 23 *interesting illustrations, some now first published*. Tall 8vo, wrappers, 2nd edition, revised and enlarged. Lond., 1918.  
A valuable reference work, delightfully written, and by a recognized authority.
256. BIRDS, FLOWERS, SHRUBS. Two books illustrations in black and white; Cocks, Swallow; Iris; Pheasant, Stork, Black Bird, Deer, Tiger, Shrubs, etc. 30 plates. (2 vols.). Tall 8vo.
257. KORIN: SKETCHES. Book, colored copy. Early edition, very rare, date about 1800. 13 *double-page plates, most impressionistic*. Tall 8vo.
258. BIRDS AND FLOWERS. Book. 60 plates in color, and plain, of the birds of Japan, and the flowers of their habitat. On thin paper, and in early coloring. Tall 8vo.
259. SHINSAI: ATTRIBUTED. Book, date about 1700. Gardens, 18 double-page plates in black and white, illustrating the Gardens of Japan, at different seasons. Tall 8vo.
260. BOSCH REITZ (S. C.). Catalogue of an Exhibition of Early Chinese Pottery and Sculpture. 343 *pieces illustrated*. Tall 8vo, wrappers, limited edition, N. Y., 1916.

By the Curator of the Far Eastern Department of the Metropolitan Museum of Fine Arts, New York.

261. KAEMPFER (E.). The History of Japan, its Temples, Palaces, Metals, Trees, Plants, Birds and Fishes, Chronology and Succession of Emperors . . . Religions, Customs, etc., Translated from the original (Dutch) Ms never before printed, with Life of the Author. 45 *copper plates, containing hundreds of engravings*. 2 vols., folio, old leather rebacked, London, 1728.

Kaempfer was physician to the Dutch Embassy, and there has been no more exhaustive or better account of the Japanese written; Valuable for the Print Collector, as it gives the Alphabets in large, and clear characters, with English Sounds, Jap. Mythology, etc. RARE WITH ALL THE PLATES.

262. BRINKLEY (CAPT. F.). Japan, described and illustrated by the Japanese, written by eminent Japanese Authorities and Scholars; with essay on Japanese Art, by K. Okakura (of the Boston Museum). 12 vols. folio, Japanese native crepe binding, Boston, Millet, 1897.

NO. 139 OF THE LIMITED ISSUE: COLORED COPY WITH the hundreds of beautiful illustrations in colors, which not only represent the scenery occupations, natives and monuments, but the finest examples of Japanese Art, ancient and modern.

263. KURTH (JULIUS). Masterpieces of Japanese Woodcuts from Moronobu to Hiroshige. 40 *Heliotypes in the color of the originals and in the original size*. Folio, N. Y. (printed in Germany), Brentano's, recent date.

Thirty artists are represented, many illustrated for the first time, including the Surimono.

- 263a JAPANESE FIGURE PRINTS FROM MORONOBU TO TOYOKUNI. Descriptive catalogue by Louis V. Ledoux, of an Exhibition (from private sources) at the Grolier Club. 28 *plates, some in colors from America's finest collections*. Tall 8vo, boards uncut, and unopened, limited issue, N. Y., 1924.

BEAUTIFULLY PRODUCED BY THE GROLIER CLUB; the descriptions both correct and exhaustive and delightfully written. Valuable for reference.

264. KEISAI. *Illustrations of flowers, birds and animals, etc. Nice impressions in monochrome, green, red, blue and yellow tints*. 8vo.

265. BINYON (LAURENCE). Catalogue of Chinese and Japanese Wood-cuts in the British Museum. *Full page plates, some in colors*. Thick 4to, cloth. Lond., 1916.

Chapters on dates, states, reprints, and forgeries. Index of signatures of artists with key. One of the most valuable of modern reference books on Japan.

266. SEIDLITZ (W. VON). *Les Estampes Japonaises*. Par W. de Seidlitz. Traduction de P. A. Lemoisne. 4to, gilt top. Paris, 1911.

The French edition of von Seidlitz with 16 color plates and 133 in black and white. Valuable as containing nearly twice as many plates as the English translation.

267. SHUNSEN. Kakemono print. A Courtesan in lavender with Carp Obi, her hair loose on her shoulders. Framed.
268. SHUNZAN. Framed print. Five girls at the well. Each carries a fan. Colors faded.
269. YEISHI. Three Girls on a Boat. Middle (and best) sheet of a triptych, complete in itself. Framed.
270. YEIZAN: KAKEMONO PRINT FRAMED. Girl in blue, with yellow pattern obi with a puppet. Charming coloring.
271. YOSHITORA. Blue print of a Geisha. Framed.
272. JAPANESE IDEA OF EUROPEANS. A man in blue followed by an attendant with a black umbrella; both comical representations of the Japanese idea of the foreigner.
273. SHUNSHO. Fan print: Panel, showing man with long spear. Fine color, from the Metzgar sale.
274. SURIMONO. Fuji with silver melting snow; at its foot, a dull gold stream. Probably late.
275. GOLD FAN. Fine Gold ground, and painting of a family under Pine and plum trees feeding a Heron; by a winding stream.
276. OLD GOLD FAN. Gold ground, of the finest pure gold; silver clouds and little clusters of growing red and white carnations.
277. FINE JAPANESE PAINTING. Narrow Triptych. Buddha Seated high on a Lotus throne, wearing a gold gauze garment of exquisite quality, with two attendants (also on Lotus Thrones.) On either side, six men with flaming aureoles, green, red, and white faces form striking groups.

ALL ON A FINE GOLD GROUND: A PAINTING OF UNUSUALLY FINE QUALITY. Each panel, 14 x 9. Mounted on old rose and gold brocade, folding in three.



278. CHINESE PAINTING. L. 17 x 13. A man in red cap and carrying a crimson package on the steps of the Temple, an open window and flower arrangement to left.
279. CHINESE PAINTING. Man in the costume of Northern China, with bow and quiver standing near a screen; a fine touch of color is gained by a narrow table at the wall on which is a vivid blue bowl with pale yellow Chrysanthemum and pine. 17 x 13.
280. TOYOKUNI: CHUSHINGURA SERIES. COMPLETE SET OF ELEVEN. (11) PRINTS IN BEAUTIFUL COLOR. FROM THE HAYASHI COLLECTION.  
                     From the famous Paris collection in fine color of the story of the "47 Ronins." VERY RARE IN COMPLETE SETS.
281. SURIMONO BY KUNISADA. Two men with sword and spear, delicate color and silver printing.
282. SURIMONO BY KUNISADA. Two men one with the "black horse" banner. Remarkable quality of silver printing.
283. HIROSHIGE. Tokaido Scene. Four people under one large blue umbrella on Kasumiya Hill.
284. HIROSHIGE. Tokaido Print. Servants from rival Inns dragging off travellers.
285. TWO GEISHA. One by moonlight, stepping on a boat; the other en promenade. Time worn. (2).
286. SMITH (ALICE R. HUGER). Celestial Figs. Printed in color after the Japanese. Limited edition, Charleston, S. C., 1917.
287. HIROSHIGE. Kwacho. Pheasant and hibiscus. Fine and rare bird and flower panel, in good color and condition.
288. KUNISADA. Kakemono print. Girl trimming her nails with blue scissors, lovely star pattern blue robe.
289. YOUTH WITH FALCON ON HIS SHOULDER. Fine composition and printing of his black gauze haori. Kakemono print by Kunihide.
290. HOKUSAI. "36 Views." Fujimihara, or Fuji seen through the cooper's tub. Beautiful color.

291. HOKUSAI. Off the Coast of Kasuza; Two large orange boats in the background. One of the most desirable prints from the "36 views of Fuji."
292. HOKUJU. Riyogoku River Ferry; Fuji in the distance, floating clouds on the horizon. A famous and rare landscape of a character not usually found in Japanese art.
293. TOYOKUNI. Girl in fine blue robe tied with black. Kakemono Print.
294. UTAMARO. Pillar print. Two courtesans seen at half length, in rose and black robes, clear and beautiful impression and color.
295. UTAMARO. Lovers who hold up Puppets as lovers in lavender. Fine condition and color.
296. UTAMARO. A girl seen at bust length; superb use of black and orange in the color scheme.
297. YEISEN. Geisha leaving an Inn. She steps out of a yellow doorway, holding her pretty lavender robe tied with black.
298. YEIZAN. The Kimono Rack: Beauty standing near in soft black obi and green robe with rose-color cherry blossoms.
299. YEIZAN. NEW YEAR'S. Two ladies and a child, who blows a "plop-plop."
300. YEIZAN. Geisha and her Maid. Nice pinks and green. Maid carries a Samisen box.
301. YEISHI. COURTESAN EN PROMENADE. One of the tall and noble figures for which the artist is famous; soft pastel colors, with pale rose obi, and borders of Chinese blue figured in black. The two small attendants wear robes to match. Fine color and condition, one or two worm holes at the bottom, repaired.
302. MAN VOWING VENGEANCE. Panel. (Hosoye). A putty colored robe over short rose color skirt. Good color and condition.
303. HOKUSAI. Fuji seen from Nihon bashi, Yedo. The bridge is crowded at the close of a summer day.

304. **HASUI.** Modern Artist. Okayama Castle, autumn foliage and a boat poling past.
305. **HOKUSAI.** Large Surimono. A lunch party around a hexagonal low table on a balcony, Pine Tree and distant landscape. Verses.

## RIUGOKU

Example of a Very Rare Artist, a Pupil of Utamaro

306. **A LADY CARRYING A DOLL.** Accompanied by two children, the boy with a branch of cherry blossoms. Fine color, signed.  
From the E. Colonna sale in 1908, with the date of this rare example given as about 1805.
307. **HOKKEI; SURIMONO.** Poet and rising moon. She is seated on a balcony at a gold table, her robe in gold Lotus buds, a full moon rising through the mists beyond is shining on a silver stream.
308. **TOYOKUNI: 1786-1864. WOMAN WITH A FAN COOLING ON THE BRIDGE.** Summer night scene in fine color and condition. Sheet from a triptych.. Signed. Pub. Yamakyu. Description by Watanabe.
309. **KUNISADA (KOCHORO). KAKEMONO PRINT. "THREE FAMOUS BEAUTIES."** Desc. by Watanabe.
310. **KUNISADA. GIRL WITH A LANTERN WHICH IS MARKED TSUTAYA.** Sheet from triptych. Fine color. Desc. by Watanabe.
311. **KUNISADA. A WOMAN AT WORK ON SILK WADDING.**
312. **A BEAUTIFUL DAUGHTER AND A CHILD.** Signed: "Toyokuni II, made by order."  
Very rare example of a print made to special order, fine color and condition.
313. **BEAUTY COOLING IN THE GARDEN BY A RIVER.** Desc. by Watanabe. By Kunisada.
314. **KUNIYASU: A COURTESAN OF KADO EBIYA AND HER ATTENDANTS.** Cherry season and rose background.



315. KUNIYOSHI: WOMAN MAKING SALT. Fine color and condition. Description by Watanabe.
316. BEAUTY ON A BOAT. Enjoying fireworks. Fine color and condition, showing grain of block. Described by S. Sato.
317. SHUNZAN: OSANAGA ASOBI KINKI SHOGA. Children's Play. Three boys squabbling over a "Chess" board remonstrated with by a girl and her little brother who stand near them, the former taking a samisen from its cover. Signed. Description by Watanabe: Happer certificate.
318. HOKUSAI: POEM BY O NO NO KOMACHI. No. 9. A group of work worn peasants too listless to enjoy the fragrance of the cherry blossoms. From Watanabe, with Seal of the "Old Print Society, Tokyo."  
Perfect condition and brilliant color.
319. POEM BY BISHOP HONJO: 9th Century. No. 12. Nobleman's Daughters dancing on a Terrace in the moonlight, with fans. Authenticated by S. Sato.
320. TWO TRIPTYCHS. Modern, showing winter scene in the Russo-Japanese War, with soldiers and child, and the burning of a Temple. (6 pcs.).
321. HIROSHIGE. *Fujieda; Jima Tsugitate*. Changing porters and coolies at Fujieda. First edition, with the ground changing from wine color to yellow, and then green in the background. No. 21 of the Tokaido Gojusan Tsugi. Signed: Hiroshige gwa. Pub.: Tsuruki Takemago.
322. HODOGAYA: SHIMMACHI-BASHI. The new street bridge at Hodogaya. Travellers crossing a wooden bridge; on the farther side is a row of inns between clumps of trees; in the distance, a grey rounded hill rises against the evening sky. No. 5 of the Tokaido Gojusan Tsugi. Signed: Hiroshige gwa. Pub.: Senkakudo, Hoyoedo.
323. OBLONG TOKAIDO. Station 49 — Saka-No-Shita. Signed, Hiroshige.
324. OBLONG TOKAIDO. Station 24. Shimada. Signed—Hiroshige.
325. OBLONG TOKAIDO. Station No. 6 (Totsuka). Signed—Hiroshige.

326. 6 PRINTS FROM THE TOKAIDO. Hiroshige's most famous landscape series. (6)
- 326a 6 PRINTS FROM THE TOKAIDO. (6)
327. HIROSADA. An actor of the Osaka theater in a role from the Chusingura. Unsigned.
328. KORIN. Sketches. 21 *Colored Plates*, impressionistic, usually found in Book form
329. SURIMONO—BY HOKKEI. Merchant and a Geisha. Much silver printing.
330. KUNISADA. Surimono. Actors in a scene from a play. Poems by Chikuza, Eizudo and Chiyohide. Signed: Kochoro Kunisada ga, with seal.  
Beautiful blue and silver printing.
331. KUNISADA II. 3 prints of a set. Signed—Baichoro Kunisada.
332. KIYOMINE. A battle scene. A mounted warrior armed with two swords attacks two others. Sheet from a triptych. Sig.: Kiyomine gwa. Pub.: Yeijudo. Repaired in center.
333. KUNISADA. Panel print. The spirit of a woman arising from the ruins of Tokio after an earthquake. Unsigned.
334. KUNISADA. A girl on her knees before a letter pad. Lovely grey robe and soft black obi, and a most unusual position. Beautiful color.
335. KUNISADA II. LUNCH PARTY. 3 prints; good early color. (3)
336. KUNISADA II. Girls with New Year's gifts.
337. LARGE HEADS. A set of 25 modern prints, large heads of girls.
338. TOYOKUNI I. Samurai in lavender with a large white hat.
- 338a TOYOKUNI. O-Sen and her Black Bull. Fine fresh color.

## FIVE HANDSOME MODERN COLOR PRINTS

BY SHINSUI

339. MICA GROUND PRINT. Girl in black gauze, seen at half length holding a fan to her lips.
340. SHINSUI. GIRL IN A FLOWERED KIMONO. Half length.
341. SHINSUI. SEATED GIRL WITH FAN. Seen at three-quarter length in a blue robe.
342. SHINSUI. Profile view of a girl in blue. Half length.
343. SHINSUI. NIGHT SCENE. A girl in black leaning on her clasped hands.
344. MODERN PRINT. Ship with furling sails riding at anchor, seen against mountain of fine blue.
345. MODERN PRINT: SNOWING HARD. A lovely print; with all the soft, thick effect of heavily falling snow on roofs and village; a man wearing a large yellow hat, a charming touch in the foreground.
346. MODERN PRINT. LANDSCAPE. EFFECT OF MORNING SUN. Pink light on the boats drifting idly near the shore, and on the tall lantern under the pines.
347. HOKUSAI. From the "36 Views of Fuji." Roof of Hongwangi Temple. Fine blue.
348. KIOCHIKA. LANDSCAPE. Water view with boat,, and rainbow arching the sky.
349. KUNINAO. Trouble in the Family: An animated scuffle at the door.
350. SHUNSEN. Awabi shell divers; a group of woman divers, fine color and unusually good condition.
351. YEISEN. Girl near a screen; her dress of tiny blue stripes.
352. YEIZAN. GIRLS ON A PICNIC AT THE SHORE. One has climbed on the back of a coolie to reach down a handful of plum blossoms.

353. HIROSHIGE. Moat of Yedo Castle, from the Koto Shoko series.
354. FUJI FROM ASUKAYAMA. Unusually soft coloring.
355. FUTAGAWA, from the Tokaido series; known as Monkey Race Course.
356. FIGHT OF THE RONINS. A good print and rare.
357. SNOW PRINT FROM THE RONIN SERIES. Presenting the sword.
358. HIROSHIGE. MAPLES OF MAMA. Oxidisation of the leafy foliage adds to its charm.
359. HIROSHIGE: SNOW IN OI VILLAGE. A famous snow-scene showing the curve of a hill, with the village seen in the hollow.
360. HIROSHIGE. Green Mountain pass, with steep green hill to right.
361. HIROSHIGE. Snow from the Hill Top Temple.
362. HIROSHIGE. The smoke of a Bonfire at Hama-matsu. Upright print in beautiful color.
363. HIROSHIGE. WATERFALL AT OJI. Fine condition.
364. HIROSHIGE. THE FERRY BOAT. Nice blue tones, especially in the hills.
365. HIROSHIGE. THE WAVE. Curling wave in the foreground, with distant procession under the pines.
366. HIROSHIGE. TWO UPRIGHT LANDSCAPES. Landscape with travellers admiring; landscape seen through the great arms of a man rowing a boat. (2)
367. HIROSHIGE. Two upright prints: Landscape, nice blue, with row of tall Pines; Fishing at night at Tsukudajima. (2)
368. HIROSHIGE. TWO LANDSCAPES. Yellow mountains and stream; the Ford (yellow mountains in the distance). (2)
369. HIROSHIGE II. Poling a boat in thick green bamboo marsh.

370. HIROSHIGE AND KUNISADA. Goyu: Fujikawa; from the Tokaido series. Square prints. (2)
371. KIYONAGA. PILLAR PRINT. Courtesan in black robe talking to companion, seated in front of low stove on which she is making tea. Note unusual use of black; time-worn.
372. KORIUSAI. THE THREE COURTESANS. Square print in soft pastel shades. Very lovely.
373. KORIUSAI. Lovers on a Balcony admiring stream and landscape. Square form. Fine condition and color.
374. KUNIMARU. PILLAR PRINT. Geisha in blue and rose, looking over shoulders of lover in robe of black and tan stripes. Half length.
375. KUNIMARU. PILLAR PRINT. Half length of two lovers. Woman in elaborately patterned robe of blue, orange and black.
376. TOYOKUNI KUNISADA. Girl shaving her eyebrows. Large head.
377. KUNISADA. Festival boats; night; bridge in the background.
378. KUNIYOSHI. Lady Traveller; she carries a black hat and a long staff.
379. KUNIYOSHI. Two square prints: Travelling girl in blue with a pipe. Wrestler crossing on the shoulders of coolies. (2)
380. KUNIYOSHI. SQUARE PRINT: Man meeting a beggar at dusk. fine color; girl with fan (round). (2)
381. KUNIYOSHI. The Fox Woman.
382. KUNIYOSHI. Man with a sword. Girl, half-length, at a window, square form. (2)
383. KUNIYOSHI. Mother and child. Seen at half length, a pretty print.
384. SHIGENOBU. Landscape with red bridge in the foreground.



385. SHUNSHO: FAN PRINT. Man, seen at half length. Fine color.
386. SHUNZAN: HOSOYE. NAKAMURA NOSHI AS A WOMAN WITH A BASKET; standing under a pine near a gate.
387. SHUNZAN. NAKAMURA NOSHI. As a Courtesan, in blue with rose colored obi.
388. TOYOHIRO. The Four Seasons; Circular prints in pale ecru, with piecrust edge. Mounted on 2 sheets.
389. TOYOKUNI. Two girls wading the river, holding cloth. Fine impression in beautiful colors.
390. TOYOKUNI. The Fox Woman, standing in a doorway; striking composition.
391. TOYOKUNI LANDSCAPE. Four men on a plank bridge crossing the marshes. Worn.
392. TOYOKUNI. PILLAR PRINT. Woman in blue and black robe, carrying teakwood tray on which are her clogs. Brown stain at top of print; collector's stamp.
393. UTAMARO. TWO LADIES: One with puppet. Small, square<sup>3</sup> print, toned.
394. UTAMARO. Large head of a girl, leaning to left. Toned.
395. UTAMARO. LOVERS WITH PUPPETS.
396. UTAMARO. TWO GIRLS WADING IN THE RIVER. Near Yamabuki blossoms, browned.
397. UTAMARO. PILLAR PRINT. Standing Lady in voluminous robe, holding a ball; bare feet and ankles. Slight holes at base, and stain at top.
398. UTAMARO. PILLAR PRINT. Two lovers in winter. Half-length.
399. UNSIGNED PILLAR PRINT. Two of the happy gods: Daikoku and Ebisu.

400. YEISHO. PILLAR PRINT. The Seven Gods. Toned.
401. YEISEN. Large head of a girl with shuttlecock.
402. YEIZAN. FLOWER ARRANGEMENT. Jar with willow and plum. Square print.
403. YEIZAN: PILLAR PRINT. Geisha with elaborate headdress, in blue and orange robe, looking down over shoulders of companion in black.
404. YEIZAN. PILLAR PRINT. Heads and shoulders of two Lovers in neutral-colored robes, one with black collar.
405. YEIZAN. PILLAR PRINT. Courtesan in tears, imploring favors of her indifferent companion, who is carrying manuscript. Half-length.
406. YEIZAN. PILLAR PRINT. Falcon on bough of pine tree. Setting sun, fine clear printing.
407. FUJIEDA STATION. Travellers resting in front of a teahouse. Hoyoedo Tokaido.
408. YOUNG MAN AND SEATED GIRL.
409. LANDSCAPE: RAIN.
410. BINGO BAY. Moonlight. Kwannon shrine on mountain cliff.

#### A FEW EUROPEAN PRINTS

BELONGING TO THE ESTATE OF MRS. DULL,  
INCLUDING A FINE FRANK SHORT

411. BRISTOL (E. M.). Japanese scene in the charcoal manner on blue-green paper. Small folio.
412. BICKNELL (W. H. W.). Drypoint. Snow. Signed proof No. 2.
413. PLOWMAN (GEO. T.). Viterbo Church, Italy. Signed proof.
414. PLOWMAN (GEO. T.). Cloth Fair, Smithfield, London. Royal Academy and Paris, 1912. Signed proof.

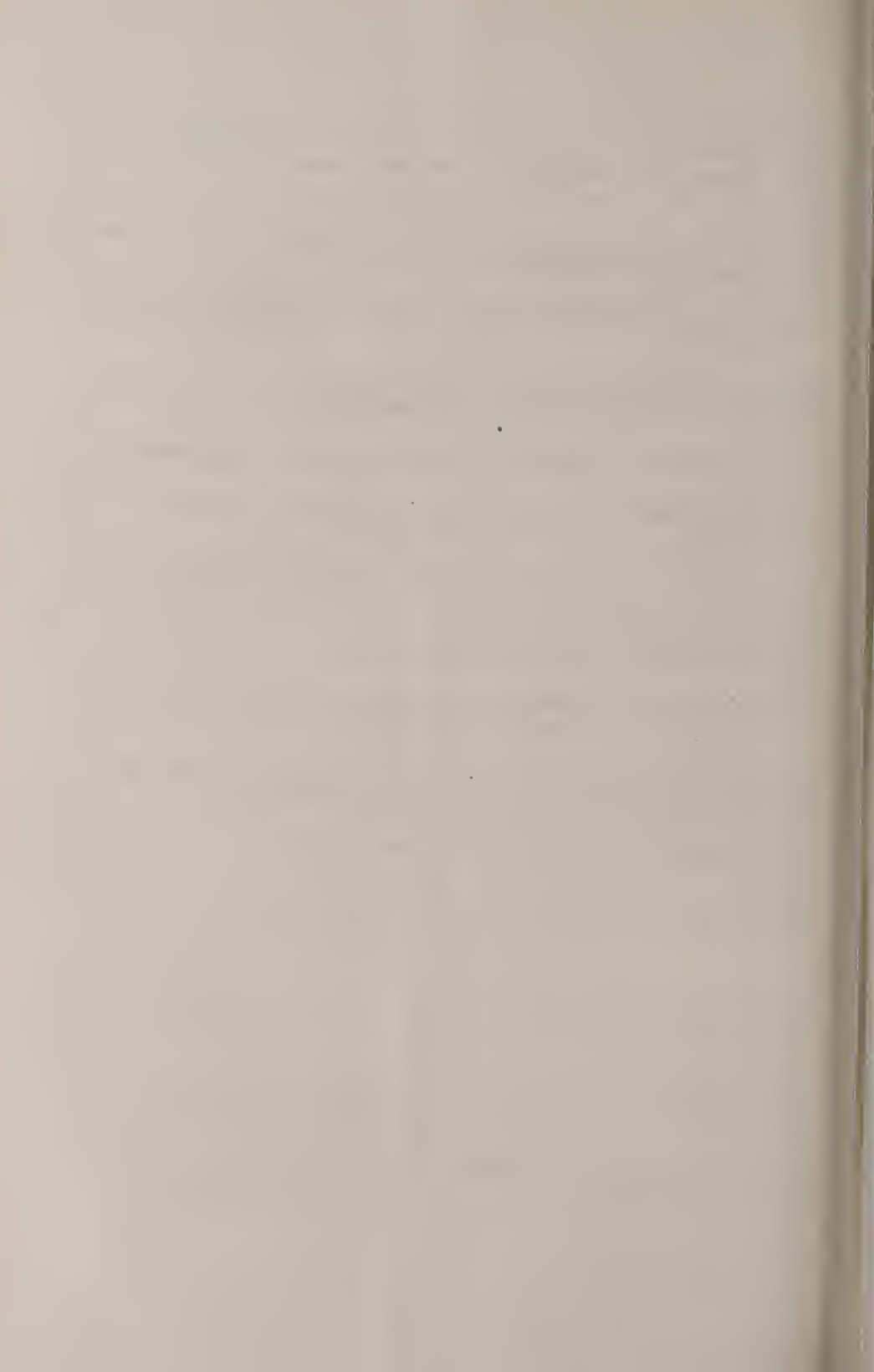
415. RUZICKA (R.). Woodcut. Manhattan. 8vo, printed in color. Signed proof.
416. RUZICKA (R.). Woodcut. Brooklyn Bridge. Signed proof.
417. SHORT (FRANK). Aquatint on India paper. The Thames at Twickenham. SIGNED PROOF. LIMITED ISSUE.
418. WHITE (C. H.—del. & imp.) Doorway, St. Leonard's. No. 3 of only 20 proofs. Signed proof.
419. WOODCUT: THE TAVERN. By L. Lankes. 1919. Signed proof on China paper.
420. YOUNG (MAHONRI). Donkeys Feeding. Signed proof.
421. YOUNG (MAHONRI). Neighbors. Houses in winter. Woodcut. Signed proof.
422. ZIG (C.). Twelve Prints by Contemporary Americans. East River, Evening, by R. Ruzicka; "Tony," by W. Auerbach Levy; Navajo Woman drypoint by Mahonri Young, Portrait by Albert Sterner, etc. Loose in a portfolio. Small folio. N. Y., 1919.
423. ESKIMO TYPES. Issued by Revillon Freres, folio, showing the natives, sledge dog and kayak. Portfolio. (16)
- 423a PRINT CONNOISSEUR (THE. Pub. by W. P. Truesdell, quarterly. *Color and plain illustrations*. Vol 1, (4 nos.) complete, 1920-21; Vol. 2, No. 3; Vol. 3, No. 2. 6 pvs. tall 8 vo, wrappers, N. Y. 1920-23.  

Articles: "Bracquemond" by Delteil; "Meryon" (Truesdell); "Sidney Wilson" (Bland); "Manet" Zigrosser; etc. Illustrations, plain and colored from the best examples of Zorn, Wilson, Manet, Bracquemond, etc.

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424. KORIUSAI. COURTESAN OUT FOR A STROLL. Meeting another and an attendant. Rose, black and blue; good composition. Late.
425. FOUR CHINESE PRINTS. Figures, Men and Women, in black and white, edges ragged. (4)
426. RARE STONE RUBBING. Square form. Fuji from an adjoining mountain peak.



427. PRIMITIVE. Man dreaming, to whom a lady comes in the dream, also a man bearing a message. Square print, few worm holes, fine early coloring.
428. BIRD AND FLOWER PANELS. Pair Mandarin ducks swimming down the stream.
429. BROWN BIRD AND LONG SPRAY OF PURPLE PASSION FLOWER.
430. HIROSHIGE. Two brown birds and a long spray of pink Japonicas. A lovely print, scarce with two birds.
431. KUNINAO. Landscape. Small, square print. Fine condition.
432. HIROSHIGE. Rain on the Cherry Blossoms, good color and printing; The Great Pine (late). 2 pcs.
433. KUNIYOSHI. Tokiwa in Snow; Jiranja and followers; Girl rubbing carved stone fox. (3)
434. HIROSHIGE: Snow at Kasumigaseki.
435. HIROSHIGE: Samurai and attendants at Sukiya Bridge; Snow on the moat and against the dark sky.
436. SADANOBU. Pedestrians in the rain at Kita-no-Shinchi; Heavy rain at Kawaguchi. Two half-block rain prints. (2)
437. HIROSHIGE SNOW PRINT. Kasumigaseki.











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